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Selected Work by Western Painters

First Annual
Traveling Exhibition
1922-1923

THE WESTERN ASSOCIATION
OF ART MUSEUM DIRECTORS

Catalogue Selected Work by Western Painters

UNDER THE AUSPICES
OF THE WESTERN ASSOCIATION OF
ART MUSEUM DIRECTORS

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San Francisco Museum of Art

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Greek Theatre, University of California

First Annual
Traveling Exhibition
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Arrangements for this Traveling Exhibition have been made by the Western Association of Art Museum Directors, representing the following members of the Association, in whose galleries the collection will be shown during the course of 1922-1923:

Denver Art Association
Friends of Art of San Diego
Kansas City Art Institute
Los Angeles Museum of History, Science, and Art
Oakland Art Gallery
Portland Art Association
San Francisco Museum of Art
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FOREWORD

THIS traveling exhibition of selected work by seventy-odd of the foremost Western painters is the first tangible fruit of the Western Association of Art Museum Directors organized in San Francisco last summer, and demonstrates more eloquently than words the good results to be obtained through that spirit of co-operation which is the very keystone and *raison d'être* of our Association. It marks a very definite step forward in the self-realization of our Western museums, so long hampered in their proper development by that remoteness from the centers of art which has deprived us of due participation in the art movements of our time.

This closer union now happily established by the creation of our Association will, I hope, in time entirely abolish the bane of distance from which we have so long suffered, by enabling us to take the initiative on our own behalf in organizing exhibitions and such cultural activities as best meet our particular needs. That is the true function of our Association, as I see it, and as such it is destined to be of incalculable benefit to us all by furnishing a common impulse toward raising the standard of our Museum work on the Pacific Slope. The present exhibition will undoubtedly do much to promote this by giving our respective publics the first opportunity so far afforded them to make a com-

parative study of the best work done on the Western Coast, thus broadening our knowledge and appreciation of one another's merits, and thereby creating that spirit of emulation which, in itself, will perhaps be the most helpful thing of all resulting from our closer contact with one another.

As I have seen only the San Francisco participation—the balance of the exhibits being assembled in Los Angeles for the initial exhibition—I am really in no position to speak authoritatively concerning the quality of the representation as a whole, but I have no reason to suppose that this will not maintain the relatively high average of quality established in the San Francisco representation, in which case the artistic success of the exhibition is amply assured. The ratio of participation was determined by the Association upon a basis of the relative productivity of each center represented, with the idea of making the exhibition a compendium of the best work, and for this reason, also, every exhibitor has been limited to one exhibit, in the hope of making it as widely representative of every tendency on the Coast as possible. That these tendencies will be found to reflect in varying degrees tendencies most potent in the art of our day is to be expected, and thus the exhibition will in a measure be an index to those broader currents of contemporary art that engage the attention of modern artists the world over.

While this collection, which comprises the works

of seventy-eight artists, may fairly be called representative of the best contemporary art now being produced on the West Coast, it by no means includes all the artists worthy of representation, several of whom have been prevented from participating at this time by one cause or another. However, it will abundantly demonstrate a fact long since remarked by students of our Western art that at last it has been freed of its old-time provincialism, uniting its activities and interests with the broader interests of American art in general, of which it is an integral and valuable part.

In these canvases there is a refreshing absence of the banal, conventional subject-matter at one time so popular with the public and the artists alike, and the Whistlerian tonalities and Barbizon romanticism so much in vogue before are no longer apparent. At last the noble lines of the Western hills and plains are being painted without pseudo-idealistic, romantic preconceptions, and gradually the painter and the public are coming to realize how much more beautiful are these realistic versions of our grandiose landscape than the vague, characterless echoes of the Barbizon School which so long passed for true portraits of the West. A refreshing candor, typical of this Far-Western country and its people, characterizes these later interpretations that will give Western art currency far beyond our borders, for, however paradoxical it may seem, it is nevertheless a truism that only art of a strongly nation-

alistic character has any hope whatever of becoming known and influential internationally, and in the same degree only that art has a chance of becoming a real part of the national being which truthfully reflects the character and conditions of the particular locality in which it is produced.

Thus we see the fame and influence of Florentine, Venetian, Bolognese, and Tuscan art spreading far beyond their borders and becoming a part of Italian art, and finally of the art of the world. We find this phenomenon again repeated in our own day in the art of the Düsseldorf, Munich, Barbizon, and Impressionist schools of painting, all of which were products of intensely localized conditions expressed with such force and fervor as to command outside attention and emulation. A somewhat similar instance of this sort of local expression becoming a national force presents itself in the Hudson River School of painters, whose intensely localized point of view gradually dominated the art of the period. These observations lead one to the inevitable conclusion that the only hope of art in the West becoming an integral and influential part of American art in general lies in its being less supinely cosmopolitan in character and more truthfully and idiomatically Western in subject-matter and treatment. And, judging by the manifestations presented herewith, the prevailing tendency among the older as well as the younger painters is frankly in this direction.

Never was Western art so truly representative of the life and landscape of the West as it has shown itself in the work done since the Panama-Pacific International Exposition, which seems to have liberated the artistic potentialities of the community—and by *community* I mean the whole Pacific Slope, which shared in the effects of these liberating influences. Here is an art mature and yet possessed of the zest and freshness of youth, not so much a matter of years as of an unspoiled point of view, perennially interested in things for their own sake. Although the last to achieve that wider recognition, I am sure Western art will not be the least important contribution to the art of America. Indeed, I rather expect to see in the near future the most distinctively national expression in American art produced in the West. Especially will this be true, I think, of the landscape-painting out here. Many signs point to the development of a great school of landscape-painters whose achievements, I believe, are destined to epitomize the true spirit of America in a manner hitherto unrealized.

The purple contours of the hills bulging large against the blue vault, the sweeping arms of the bay, the big trees and great streams, the vast expanse of plains and the Pacific, upon which the Westerner gazes from birth, give him a bigness of vision that visualizes things and events in their entirety. If the full expression of this has not as yet been wholly attained, I am at least certain that

that is the direction in which art is destined to develop in the West, and the history of this development will be chronicled from year to year in these annual collective exhibitions of selected work which we present to the student and the public as a veritable record of the constantly fluctuating forces of social and aesthetic evolution that is moulding American life.

In conclusion, we wish to express our grateful acknowledgment of the enthusiastic spirit of co-operation met with on the part of everyone concerned that has made this very interesting experiment possible, and especially to record our deep appreciation of the incessant labor of our very active Secretary-Treasurer, Mr. Samuel J. Hume, and his assistants, and for the very valuable help accorded by the Los Angeles Museum of History, Science, and Art, in packing the collection for circulation among the institutions of our Association.

J. Nilsen Laurvik, *President*

San Francisco, February, 1922

CATALOGUE

ALBRIGHT, GERTRUDE PARTINGTON San Francisco
1 *La Estrellita*

ALVAREZ, MABEL Los Angeles
2 *Young Girl*

BAKOS, JOSEPH G Santa Fe
3 *The Arroyo*

BARNES, MATHEW R. San Francisco
4 *Hill-Top Homes*

BARNEY, ESTHER STEVENS San Diego
5 *Dottie*

BARTLETT, DANA Los Angeles
6 *Night*

BARTON, LOREN R. Los Angeles
7 *The Caller*

BELL, SIDNEY Portland
8 *Portrait*

BERNINGHAUS, O. E. Santa Fe
9 *A New Mexico Freighter*

BORG, CARL OSCAR Los Angeles
10 *The Rainmaker*

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BOYNTON, RAY — San Francisco
11 *The Bay*

BREMER, ANNE — San Francisco
12 *Still Life: Brass and Bottle*

BROWN, BENJAMIN — Los Angeles
13 *The Kearsarge Pinnacles*

BUFF, CONRAD — Los Angeles
14 *Spring*

CLAPP, W. H. — San Francisco
15 *Bird-Nesting*

CLARK, ALSON S. — Los Angeles
16 *In the Summer-Time*

CUNEO, RINALDO — San Francisco
17 *The Farm*

DIXON, MAYNARD — San Francisco
18 *The Navajos*

DUNCAN, CHARLES STAFFORD — San Francisco
19 *The Gas Works*

FORKNER, EDGAR — Seattle
20 *The Sea-Gull*

FRIES, C. A. — San Diego
21 *In Balboa Park*

GAW, WILLIAM A. — San Francisco
22 *Portrait of E. H. Westling*

GRANT, BLANCHE — Santa Fe
23 *Worship*

GUSTIN, PAUL M. — Seattle
24 *The Olympic Mountains*

HANSEN, ARMIN C. — San Francisco
25 *Running Home*

HENDERSON, WILLIAM P. — Santa Fe
26 *Water-Carrier of Acoma*

HERRICK, H. M. — Los Angeles
27 *Portrait of an Indian Scout*

HIGGINS, VICTOR — Santa Fe
28 *My Apache Friend*

HINKLE, CLARENCE K. — Los Angeles
29 *Portrait*

HOBART, CLARK — San Francisco
30 *Landscape: Mt. Tamalpais*

HOLMES, ETHEL GREENOUGH — Kansas City
31 *Missouri Misterie*

JONES, MARTHA M. — San Diego
32 *Roses*

KIBBEY, ILAH MARION — Kansas City
33 *Gloucester Docks*

KLAUBER, ALICE — San Diego
34 *The Waterfront*

LEWIS, ALONZO VICTOR — Seattle
35 *Beloved Pioneer*

MACKY, CONSTANCE — San Francisco
36 *Juanita*

MACKY, E. SPENCER — San Francisco
37 *Portrait of Elmer Hader*

MANNHEIM, JEAN — Los Angeles
38 *Rocky Barriers*

MARULIS, ATHAN — Seattle
39 *Portrait Study*

MERRIAM, IRMA S. — Seattle
40 *Sycamores*

NAHL, PERHAM W. — San Francisco
41 *Silhouette*

NASH, WILLARD — Santa Fe
42 *Santa Fe Landscape*

NORDFELDT, B. J. O. — Santa Fe
43 *Winter*

OLSON, ALBERT B. — Denver
44 *Oriental Poppies*

PARSONS, SHELDON — Santa Fe
45 *Winter Morning*

PATTERSON, AMBROSE — Seattle
46 *Mannakea Street, Honolulu*

PAYNE, EDGAR — Los Angeles
47 *Rugged Slopes and Tamarack*

RANDOLPH, LEE F. — San Francisco
48 *White Hollyhocks*

RAPHAEL, JOSEPH — San Francisco
49 *Meditating*

READ, HENRY — Denver
50 *Mary Had a Little Lamb*

RICH, JOHN H. — Los Angeles
51 *Spanish Shawl*

ROSE, GUY — Los Angeles
52 *The Sea*

SANDONE, MATTEO — San Francisco
53 *The Silver Screen*

SARGEANT, GENÈVE RIXFORD — San Francisco
54 *Suma*

SCHUSTER, DONNA — Los Angeles
55 *Little Mother*

SCHUSTER, WILL — Santa Fe
56 *Signor Martinez*

SHARP, JOSEPH HENRY — Santa Fe
57 *Irrigating His Corn*

SHRADER, E. ROSCOE — Los Angeles
58 *Fog Wraiths*

SLOAN, JOHN — Santa Fe
59 *Santa Fe Canyon*

SMITH, JACK W. — Los Angeles
60 *Oregon's Gray Coast*

SMITH, MARGERY HOFFMAN — Portland
61 *Decoration*

SPALDING, ELISABETH — Denver
62 *October (Pennsylvania)*

STEPHENS, CLARA J. — Portland
63 *Venetian Afternoon*

SWIFT, FLORENCE ALSTON — San Francisco
64 *Still Life*

TADAMA, F. — Seattle
65 *At the Dressing-Table*

THOMPSON, JOHN — Denver
66 *The Cascade*

TITUS, A. B. — San Diego
67 *Summer Clouds*

TOLSON, NORMAN — Kansas City
68 *Miss Mildred Jaudon*

TRUE, ALLEN — Denver
69 *The Stage for the Mines*

VAN SOELEN, THEODORE — Santa Fe
70 *In the Rio Grande Valley*

VESEKAL, EDOUARD A. — Los Angeles
71 *Garden of Eden*

WALTER, JEANIE — Seattle
72 *Portrait of Mrs. B.*

WEINBERG, E. SIEVERT — San Francisco
73 *Her Oven*

WHITE, ORRIN S. — Los Angeles
74 *Eucalypti*

WICKSON, GUEST — San Francisco
75 *Portrait of Mrs. Florence Williams Swift*

WILIMOVSKY, CHARLES A. — Kansas City
76 *Isles of Enchantment*

WILSON, DOROTHY GILBERT — Portland
77 *Old Houses*

YOUNG, MYRTLE M. — San Francisco
78 *Still Life: Flowers*

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Printed by Taylor & Taylor, San Francisco